



# Death of a Salesman

By Arthur Miller  
Directed by Skip Greer

February 17 - March 21

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*Acting Artistic Directors†*  
**MARGE BETLEY**  
**SKIP GREER**

*Managing Director*  
**JOHN QUINLIVAN**

*Executive Director*  
**NAN HILDEBRANDT**

presents

# DEATH OF A SALESMAN

*Written by*  
**ARTHUR MILLER**

*Directed by*  
**SKIP GREER**

*Scenic Design*  
**ERHARD ROM**

*Costume Design*  
**B. MODERN**

*Lighting Design*  
**KENDALL SMITH**

*Composer*  
**JOHN ZERETZKE**

*Sound Associate*  
**DAN ROACH**

*Dramaturg*  
**APRIL DONAHOWER**

*Stage Manager*  
**KIRSTEN BRANNEN\***

*Assistant Stage Manager*  
**JOEL MARKUS\***

*Apprentice Stage Manager*  
**MARK CASEY**

*Production Manager*  
**MARY KAY STONE**

*Casting*  
**ELISSA MYERS**  
& **PAUL FOUQUET, CSA**

*Death of a Salesman* is presented by special arrangement with Samuel French, Inc.

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*Co-Produced by*  
**Bausch & Lomb**  
**Buckingham Properties LLC**  
**Chubb Group of Insurance Companies**  
**Woods Oviatt Gilman LLP**

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<sup>†</sup>Mark Cuddy is on sabbatical during the 2003-2004 Season.

## CAST

Willy Loman .....	James Edmondson*
Linda .....	Jeanne Paulsen*
Happy .....	Stephen Key*
Biff .....	Christian Kohn*
Bernard .....	Joe Hickey*
The Woman .....	Stacia Fernandez*
Charley .....	Munson Hicks*
Uncle Ben .....	J.G. Hertzler*
Howard Wagner .....	Matt D'Amico*
Jenny .....	Joanna Schmitt
Stanley .....	Glenn Wein*
Miss Forsythe .....	Karyn Casl*
Letta .....	Marcy J. Savastano
Waiter .....	Mark Casey
Children's Voices .....	Connor Greer, Madison Russell

## SETTING Brooklyn, NY

TIME  
1948

There will be one 20-minute intermission.

Special thanks to Shawnda Urie for dramaturgical assistance.

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Director is a member of the Society of Stage Directors and Choreographers, Inc. an independent national labor union.

The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE



ssdc



Special thanks to Geva Theatre Center's official airline,  
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Please note that the taking of photographs or use of recording devices during the performance is not permitted. Cell phones and all other electronic devices are strictly prohibited in the theatre.



Geva Theatre Center is a not-for-profit cultural organization supported in part with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a state agency. Geva is also supported by public funds from Monroe County and the City of Rochester. Geva Theatre Center and this event are also made possible with private funds from The Shubert Foundation, Inc.



This theatre operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation; Actors' Equity Association, the union of professional actors and stage managers in the United States; and the Society of Stage Directors & Choreographers, Inc., an independent national labor union.

Geva Theatre Center is a constituent of Theatre Communications Group (TCG), the national service organization for non-profit, professional theatres.

Funding for sign language interpreted events is provided, in part, by a grant from Theatre Development Fund's TAP Plus program in cooperation with the New York State Council on the Arts.

The script for Geva's production of *Death of a Salesman* calls for one or more of the actors to smoke tobacco products during the performance. The staff at Geva Theatre Center and the members of its board are keenly aware of the health hazards posed by the use of tobacco products and of recent legislation in New York limiting the use of those products in public places. Accordingly, actors during this performance will minimize the actual smoking of tobacco products as much as possible and will avoid their use whenever doing so would be consistent with the playwright's intentions. Geva Theatre Center invites its patrons to send their comments about this issue to Geva at: [jquinlivan@gevatheatre.org](mailto:jquinlivan@gevatheatre.org).

## Arthur Miller on *Death of a Salesman*

Introduction to *Collected Plays* (excerpts), from *The Theatre Essays of Arthur Miller*

The first image that occurred to me, which was to result in *Death of a Salesman*, was of an enormous face the height of the proscenium arch which would appear and then open up, and we would see the inside of a man's head. In fact, *The Inside of His Head* was the first title. It was conceived half in laughter, for the inside of his head was a mass of contradictions. The image was in direct opposition to the method of *All My Sons*—a method one might call linear or eventual in that one fact or incident creates the necessity for the next. The *Salesman* image was from the beginning absorbed with the concept that nothing in life comes “next” but that everything exists together and at the same time within us; that there is no past to be “brought forward” in a human being, but that he is his past at every moment and that the present is merely that which his past is capable of noticing and smelling and reacting to.

...[T]he structure of events and the nature of its form are also the direct reflection of Willy Loman's way of thinking at this moment of his life. He was the kind of man you see muttering to himself on a subway, decently dressed, on his way home or to the office, perfectly integrated with his surroundings excepting that unlike other people he can no longer restrain the power of his experience from disrupting the superficial sociality of his behavior. Consequently he is working on two logics which often collide. For instance, if he meets his son Happy while in the midst of some memory in which Happy disappointed him, he is instantly furious at Happy, despite the fact that Happy at this particular moment deeply desires to be of use to him. He is literally at that terrible moment when the voice of the past is no longer distant but quite as loud as the voice of the present.



Farmland succumbed to postwar suburban development to become Levittown, Long Island. As Linda says to Willy in *Death of a Salesman*, “Well, after all, people had to move somewhere.”



# The Artistic Company

**MARK CASEY** (*Waiter*) serves as Apprentice Stage Manager at Geva Theatre Center. A Rochester native, he has worked in the theatre (on and off stage) for 20 years. He earned his BFA in Theatre from Niagara University and now earns his living in Production. Primarily a stage carpenter, he has worked for Buffalo's Theatre of Youth, Buffalo Ensemble Theatre, Cronin Auditorium, Merrimack Repertory Theatre and the Huntington Theatre. From 1997-2002, Mr. Casey was on staff at Geva as a carpenter, then for Mystic Scenic Studios (Boston) and Hudson Scenic Studios (NYC), attaining Journeyman status with IATSE Local #1. He is glad to be back at Geva, since it allows him to spend time with his extended family. Mr. Casey is an accomplished musician and songwriter, playing five instruments, and is also an identical twin. He thanks Kirsten Brannen, Joel Markus and Derek Madonia for their professional guidance.



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**KARYN CASL** (*Miss Forsythe*) This is Ms. Casl's debut with Geva Theatre Center. A native Californian, she is an Associate Artist with the Foothill Theatre Company (Nevada City, CA), where her recent credits have included *The Glass Menagerie* (Laura), the world premiere of *Bad Axe*,



*Little Shop of Horrors* (Audrey), *You Can't Take It With You*, *Great Expectations* (Estella) and *Little Women*. Other regional credits include *A Midsummer Night's Dream*

(Helena), *The Merry Wives of Windsor* (Mistress Page), *The Taming of the Shrew* (Bianca), *As You Like It* (Phoebe), *The Two Gentlemen of Verona* (Silvia) and *Twelfth Night* (Maria) for the Lake Tahoe/Sierra Shakespeare Festivals; *Picnic* (Millie), *The Mousetrap*, *The Comedy of Errors*, *The Mandrake*, *Measure for Measure* and *Life's a Dream* for Sacramento Theatre Company; and the west coast premiere of *Resident Alien* for the B St. Theatre.

**MATT D'AMICO** (*Howard Wagner*) is very happy to be making his debut at Geva Theatre Center.



A recent graduate of The Juilliard School, Mr. D'Amico has worked regionally at Actors Theatre of Louisville, the Guthrie Theater, Kings County Shakespeare, Colorado Shakespeare and Indiana Rep. He would like to thank his girlfriend, Sarah and his family at home in California for their enduring love and support.

**JAMES EDMONDSON** (*Willy Loman*) is appearing for the first time at Geva Theatre Center. He is an Associate Artist at the Oregon Shakespeare Festival, where he has acted and directed since 1973. Favorite credits with OSF include the title role in *King Lear*, *Doctor Faustus* (Mephistopheles),



*Measure for Measure* (Angelo), *The Merchant of Venice* (Shylock), *Of Mice and Men* (George), *Our Town* (the Stage Manager) and the title role in *Richard II*. Among Mr. Edmondson's directing credits at OSF are

recent productions of *Wild Oats*, *Titus Andronicus*, *Fuddy Meers*, *Much Ado About Nothing* and *Rough Crossing*. Other credits include work for the American Conservatory Theatre, the Alley Theatre, Indiana Repertory Theatre and the Utah Shakespearean Festival.

**STACIA FERNANDEZ** (*The Woman*) is making her first appearance at Geva



Theatre Center. Recently, she has been working on new projects with Cy Coleman, Kathie Lee Gifford and David Pomeranz, and is playing Dusty Springfield in the new play with music, *A Girl*

*Called Dusty*. Her Broadway credits include *The Adventures of Tom Sawyer*, *Swing!*, *The Scarlet Pimpernel* and *Beauty and the Beast*. She has been in the national tours of *Beauty and the Beast* (Mrs. Potts), *Jerome Robbins' Broadway* (Claire), *Evita* and *Heartstrings* for AIDS awareness. Regional credits include *Vanities*, *Ayckbourn's Dream from a Summer House*, *Same Time Next Year*, *A Midsummer Night's Dream* and the roles of Grizabella, Mrs. Canty, Mrs. Anna, Reno, Evita and others.

**J.G. HERTZLER** (*Uncle Ben*) appeared at Geva for the first time in this season's



*A Christmas Carol* (Marley/Old Joe). On Broadway, he appeared in *The Bacchae* (Pentheus), directed by Michael Coccyannis. He performed with Roddy McDowell in the 1996 National Tour of *Dial*

*M for Murder* and in the fall of 2001, played opposite Holly Hunter at San Jose Rep in

the new Irish play, *By the Bog of Cats*. Other credits include title roles of *Richard II* and *The Admirable Chrichton* for ACT in San Francisco, appearances at the Guthrie, the Folger Theatre, the Kennedy Center, Cincinnati Playhouse in the Park, St. Louis Rep and San Diego Rep, among others. On television, he appeared on "Star Trek: Deep Space Nine" (General Martok), as well as "Everybody Loves Raymond," "Seinfeld," "Quantum Leap," "The Highlander," "Charmed," "General Hospital" and two seasons on the "New Zorro" series (Alcalde Ignacio DeSoto). Mr. Hertzler would like to dedicate this performance to the memory of his grandfather, Sam, a traveling salesman.

**JOE HICKEY** (*Bernard*) is making his Geva Theatre Center debut. He recently



appeared in *Boy Gets Girl* at the Seattle Repertory Theatre. Prior credits include *Dracula*, *The Smell of the Kill* and *Sylvia* at the Cleveland Play House; and *Winter's Tale*, *One Flew Over the Cuckoo's Nest*, *The Matchmaker*

and *Cat on a Hot Tin Roof* at Cornell University as Guest Artist. He is based in New York where, in addition to acting, he writes and does voice-overs. He earned his MFA at Cleveland Play House/Case Western Reserve University and his BA at the University of Southern California School of Film and Television.

**MUNSON HICKS** (*Charley*) returns to Geva where he appeared in *1776* (McKean), *My Fair Lady* (Doolittle) and *Twelve Angry Men* (Juror #10). He has acted in a dozen Broadway productions including *The Elephant Man*, *Love for Love*, *The Importance of Being Earnest*, *The Misanthrope* and *The Visit*. Off-



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